Library of Congress

# INFORMATION BULLETIN

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## Science Fiction Collections

Library of Congress
# INFORMATION BULLETIN
Vol. 55, No. 16
September 30, 1996

JAMES H. BILLINGTON
Librarian of Congress

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**On the Cover:** Scene from "The Creature from the Black Lagoon," one of the classic science fiction B-films that proliferated throughout the 1950s. *From Motion Picture, Broadcasting and Recorded Sound Division*

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Comparable institutions and organizations in other countries may arrange to receive the *Bulletin* on an exchange basis by applying in writing to the Library's Exchange and Gift Division. All other correspondence should be addressed to the LC Information Bulletin, Public Affairs Office, Library of Congress, Washington, DC 20540-1610.

GUY LAMOLINARA, Editor
SHARON WINFIELD, Production

# Great Books in the Great Hall:
## *Television Series Celebrated*

Yossarian met Captain Ahab at the Library of Congress on Sept. 10 as celebrities, politicians, book lovers and television producers came together to celebrate books and reading.

"It's a fantastic occasion" said Yossarian's creator, Joseph Heller, who read excerpts from his novel *Catch-22* to an appreciative audience packed into the Jefferson Building's Northwest Gallery.

The evening reception and program promoted "Great Books," a series of 16 one-hour films about classic works of literature produced by The Learning Channel at Discovery Communications Inc. The Center for the Book in the Library of Congress is cooperating with The Learning Channel in the development and production of the series (see LC *Information Bulletin*, May 13, 1996). The programs aired continuously in a Great Books Film Festival on Sept. 14 and 15. Nine of the films — based on Homer's *The Odyssey*, Plato's *Republic*, Hawthorne's *The Scarlet Letter*, Melville's *Moby-Dick*, Machiavelli's *The Prince*, Wright's *Native Son*, Swift's *Gulliver's Travels*, Freud's *The Interpretation of Dreams* and *Catch-22* — premiered during the festival. Also part of the festival were seven films previously shown on The Learning Channel: Carroll's *Alice's Adventures in Wonderland*, Twain's *The Adventures of Huckleberry Finn*, Darwin's *The Origin of Species*, Mallory's *Le Morte d'Arthur*, Sun Tze's *The Art of War*, Shelley's *Frankenstein*, and H.G. Wells's *War of the Worlds*.

Joseph Heller in front of a Great Hall exhibit of his novel *Catch-22*.

"I am honored and pleased that *Catch-22* is considered a 'contemporary classic' — and it is a thrill to see it celebrated as a 'great book' here in the Library of Congress's Great Hall," said

Yusef El-Amin

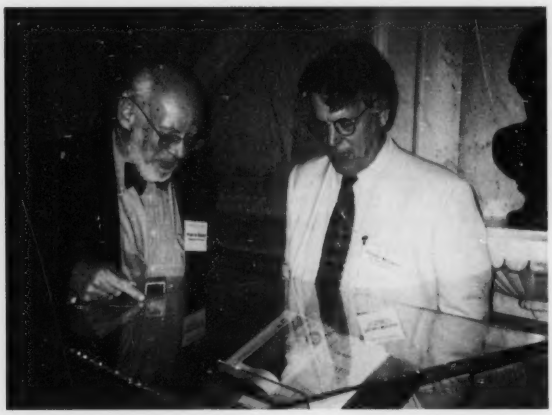
Dr. Billington, acting Deputy Librarian of Congress Thomas Carney and John Hendricks, chairman and CEO of Discovery Communications Inc. at the reception.

Yusef El-Amin

Associate Supreme Court Justice Ruth Bader Ginsburg read a selection from *Moby-Dick*.

Yusef El-Amin

Walter Cronkite read from *The Prince* at the program.

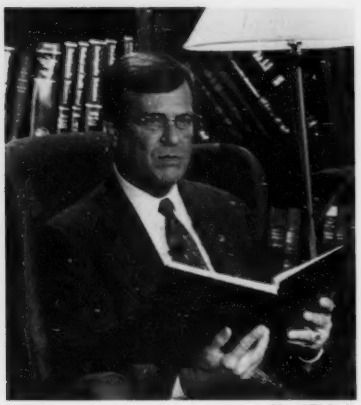


Library curators Marvin Kranz and Thomas Noonan

Yusef El-Amin

Actress Zoe Caldwell read from *Native Son*.

The Madhatter invites Rep. Bill Orton and a friend to tea.



Yusef El-Amin

Senate Majority Leader Trent Lott read excerpts from Plato's *Republic*.

Mr. Heller, who happily posed beside a display of various paperback editions of *Catch-22* from the Dell Paperback Collection in the Library's Rare Book and Special Collections Division.

Curators Thomas Noonan from the Rare Book Division and Marvin Kranz of the Manuscript Division also displayed other "Great Books" and related materials from the Library's collections: the first printed edition of Homer in the original Greek; the first edition of *The Interpretation of Dreams*, plus original letters by Freud; and Thomas Jefferson's own copies of the *Republic* and *The Prince*.

Guests also enjoyed meeting costumed characters from the "Great Books" and a light buffet featuring food related to the eras and themes represented by four of the books: *Catch-22*, *Moby-Dick*, *The Scarlet Letter*, and Plato's *Republic*.

In his welcoming remarks, Dr. Billington invited guests to cast their eyes "upward in the Great Hall." Once they took a careful look, he asserted, "you will see why this dazzling and ebullient structure is truly a temple of the book. Names of great authors of great books embellish the ceilings, along with dozens of quotations about books and learning. You also can find nearly 100 printers' marks representing the best known printers and publishers in Western civilization at the turn of the century."

He also explained that the Great Books project was only the latest of several Center for the Book efforts to use the power of television to introduce viewers to the world of books and reading. Other current projects are "Read More About It" on CBS Television and "Cap'n O.G. Readmore" on ABC Children's Television. In the past, the center has cooperated in similar ventures with NBC Television, the Arts & Entertainment Network and the Bravo Network.

The program in the Northwest Gallery featured brief readings from five of the featured Great Books, each fol-

*Continued on page 348*

# 'The Arrogance of Power':
## *Heinz Fischer Delivers the 1996 Vienna Lecture*

The Vienna Lecture at the Library, held Sept. 10 in the Mumford Room, provided Heinz Fischer, president of the Austrian Parliament, an opportunity to share his views on "Developments in Central and Eastern Europe from an Austrian Perspective."

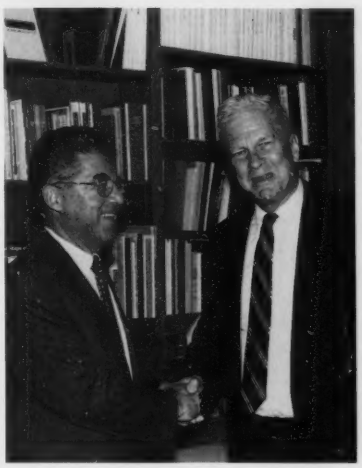
As Dr. Fischer sees it, the practice of diplomacy is a Sisyphean task, for which "there is no end point. There is not even a point at which the tasks set for a decade or generation may be regarded as fulfilled.

"As a rule," he continued, "for every problem solved, a new one emerges."

The event drew many foreign policy specialists, including Rep. Benjamin A. Gilman (R-N.Y.), chairman of the House Foreign Relations Committee; Helmut Tuerk, Austrian ambassador to the United States; Swanee Hunt, U.S. ambassador to Austria; and a dozen other ambassadors. Dr. Billington, who had invited Dr. Fischer, introduced the speaker and reminded the audience that the lecture was in honor of the millennium of Austria, a nation that has "witnessed dramatic changes in its immediate neighborhood:

Yusef El-Amin

President Heinz Fischer speaks with Margrit Krewson, the Library's German/Dutch area specialist, who coordinated the event.



Yusef El-Amin

Dr. Billington invited Austrian Parliament President Heinz Fischer to deliver the Vienna Lecture.

Germany's unification in 1990, the dissolution of the Soviet Union at the end of 1991 and tragic events in the former Yugoslavia."

The Librarian also thanked Margrit B. Krewson, the Library's German/Dutch area specialist, for coordinating the event.

Dr. Fischer explained the current situation of the former East Bloc nations by looking to the past, especially to the fact that even during Soviet dominance, "enormous national, economic and other contrasts among the individual member states of the Warsaw pact continued to exist and even grew with time."

Although, according to Dr. Fischer, "a large part, perhaps even the majority," of those living in the formerly communist nations favored "certain" policies of their governments, "it was the arrogance of power" that led to the East bloc's demise.

At the same time, he said, "the communist state parties witnessed an incredible loss of ideological conviction ... [because of] the increasing incompetence" of the regimes.

These factors "contributed to the fact that the Eastern European sphere of communist influence collapsed like a house of cards."

The speaker then offered his assessments for the future of several of the formerly communist states:

"The process of political and economic normalization may be regarded as very advanced in Hungary, Poland, the Czech Republic and Slovenia."

Dr. Fischer's prognosis for Slovakia, Albania, Bulgaria and Romania is that "they will proceed acceptably in the process of Europeanization. In the medium to long term, they stand a good chance of becoming integral parts of a new Europe."

Russia, however, is a unique case. "In the foreseeable future, there will be no democracy according to Western standards. ... Rather, the country will be characterized by a political system *sui generis*, and it will state its own security-policy interests."

Obviously, "the wounds struck in the former Yugoslavia will take a long time to heal.

"Austria and the entire European Union are facing the difficult decision of how to react to these developments. ... I think the extension of the European Union is as difficult an issue as it is a necessary one."

Dr. Fischer concluded on a sanguine note: "If I compare the years between 1918 and 1928 to those between 1945 and 1955, and those between 1989 and, possibly, 1999, I truly believe that the mistakes made in the latter decade were still the least grave ... and there is a good chance that the area of economically functioning, firmly established democracies, which practice market economy and respect human rights, will be larger at the end of this century than ever before in European history."

*—Guy Lamolinara*

Motion Picture, Broadcasting, and Recorded Sound Division

Starting in the 1930s, moviegoers were treated to a variety of short science fiction serials such as *Flash Gordon and King of the Rocket Men.*

# Not Just Pulp Fiction:

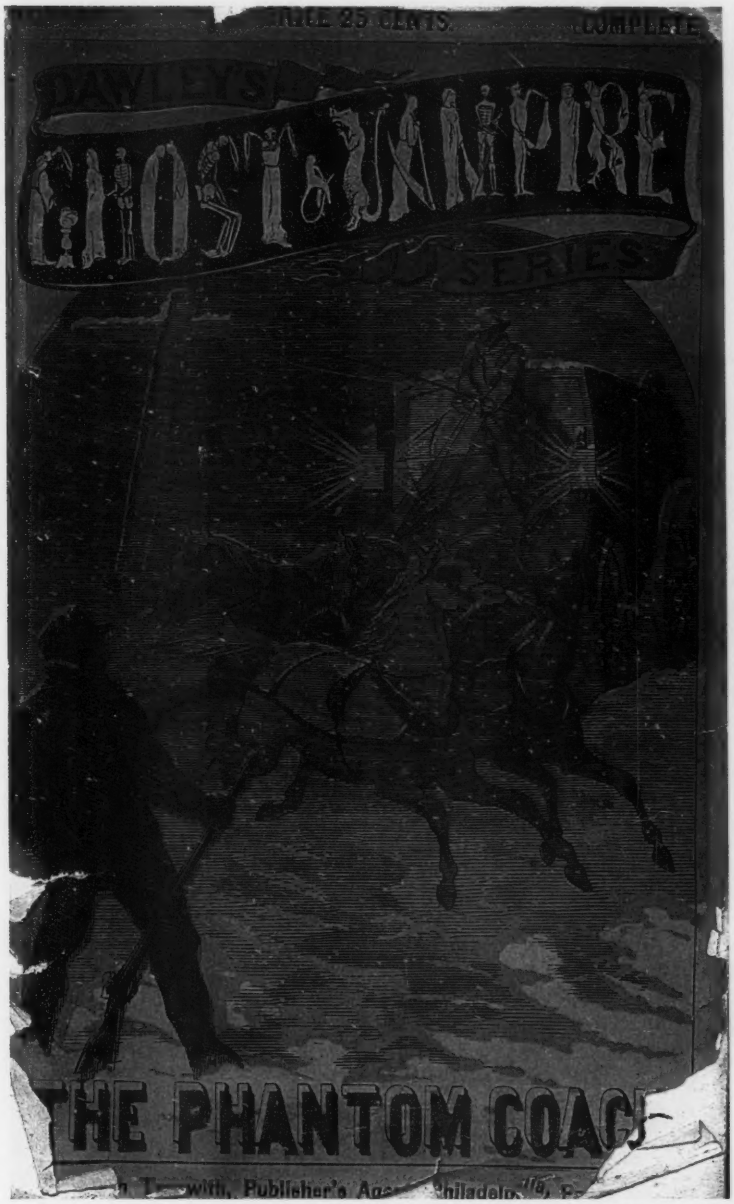
## *Science Fiction Integral to U.S. Culture and LC Collections*

*by Eric A. Johnson and Colleen R.C. Stumbaugh*

By most accounts, the origin of science fiction as a distinct literary genre dates back to 1926, when Hugo Gernsback started publishing what he called "scientifiction" in a new magazine known as *Amazing Stories.*

Under U.S. Copyright Law, creators are required to deposit one or two copies of a work, depending on medium. The Library of Congress, home of the U.S. Copyright Office, began receiving mandatory deposit copies of this title — as well as other newly emerged "science fiction" magazines — from the beginning. The Library's excellent Pulp Fiction Collection contains more than 15,000 items that are now being microfilmed for preservation purposes. While this collection was originally housed in the Serial and Government Publications Division, it can now be accessed on microfilm through the Microform Reading Room. The Rare Book and Special Collections Division, however, still retains custody of several key pulp fiction titles, including *Astounding Stories* and *Weird Tales.*

Seventy years after its birth, science fiction has become an integral part of American popular culture. This summer's blockbuster movie "Independence Day" updates one of the field's oldest tropes. Indeed, seven of the top-10 money-making movies of all time (including the top three: "E.T.: The Extraterrestrial," "Jurassic Park" and "Star Wars") are related to the genre films that have managed to capture the imagination of people around the world. And, as the hit television




Dime Novel Collection, Rare Book and Special Collections Division

The Library's copy of *The Phantom Coach*, an early "dime novel," is one of the few known to have survived to the present day.

series *Star Trek* prepares to celebrate its 30th anniversary this fall, science fiction seems to be more popular than ever.

Thanks once again to the Copyright Law, major Hollywood films — as well as television episodes originating on American network television, like the "X-Files," "Babylon 5" and "The Twilight Zone" — are now among the holdings of the Motion Picture, Broadcasting and Recorded Sound Division. This division is also responsible for preserving films selected by the Librarian of Congress based on widespread recommendations for the National Film Registry. This registery includes a growing number of genre classics such as "Blade Runner," "The Day the Earth Stood Still," "The Invasion of the Body Snatchers" and "2001: A Space Odyssey."

Like many elements of American popular culture, science fiction has old European roots. Hugo Gernsback simply provided a name — and the first exclusive publishing vehicle — for a genre that had been evolving steadily since Mary Shelley wrote *Frankenstein* in 1818 at the dawn of the Industrial Revolution. While American writers like Edgar Allan Poe (father of the modern short story), Nathaniel Hawthorne, Herman Melville and Mark Twain experimented with this proto-genre, it was not until Jules Verne started his literary career in France with the 1863 publication of *Five Weeks in a Balloon* that the field began to take shape.

With the appearance of H.G. Wells's first novel *(The Time Machine)* in Britain in 1895, science fiction developed a distinct identity if not a name. American writers such as Jack London, H.P. Lovecraft and Edgar Rice Burroughs conducted their own science-fictional experiments on this side of the Atlantic before the 1926 appearance of *Amazing Stories*. Publications from this crucial evolutionary period (1818-1926) can be found in the Rare Book Division's Jules Verne Collection (about 150 items) and Dime Novel Collection (about 20,000 items) as well as in the Library's general collections.

By the early 1950s, American science fiction had clearly outgrown the pulp magazines in which it had been born. Specialty houses such as Shasta Publishers and Gnome Press appeared in the late 1940s and devoted their energies to publishing genre books. Major New York publishers, realizing that

# Electronic Resources on Science Fiction at the Library

Electronic resources on science fiction and its related genres of fantasy and horror can be found on a number of different Library of Congress systems. Interested Internet users might also want to browse the Library's online catalogs (locis.loc.gov) by using their telnet command.

**An Electronic Discussion List**

SF-LIT, a Library-sponsored electronic mail list devoted to science fiction, fantasy and horror, is a forum for the discussion of the genre from a scholarly, research and bibliographic point of view. While aimed specifically at librarians and researchers, the list attracts writers, genre fans and other participants from around the world who represent a variety of interests.

Because SF-LIT is a moderated list, all postings are reviewed before being distributed to block intentionally offensive and irrelevant messages.

For additional information about SF-LIT, contact the moderator, Colleen R.C. Stumbaugh (cstu@loc.gov). If you are interested in subscribing to SF-LIT send the following message to **listserv@loc.gov** leaving the subject field blank: subscribe sf-lit yourfirstname yourlastname

**Gopher Resources**

In addition to housing the electronic archives to SF-LIT, the Library's gopher server (LC MARVEL) contains a number of links to both internal and external genre-related resources. LC MARVEL (marvel.loc.gov) includes links to electronic journals and other texts (these items can be read on-line or downloaded from a number of different servers), publisher sites, reference resources (such as lists of award-winning works) and related information. Most of these resources can be found in two areas under the menu called Global Electronic Library and under information on What If ...?, the Library of Congress Professional Association's Science Fiction Information Forum. To access this information directly use gopher://marvel.loc.gov/global/lll/lit/sf/.

A science fiction FTP (file transfer protocol) site is under construction to complement the Library's gopher site. In the meantime, LC MARVEL is home to several useful text files, including a regularly updated listing of those Pulp Fiction Collection titles that have been microfilmed and are available for researchers in the Microform Reading Room (the URL is gopher://marvel.loc.gov/research/reading. rooms/serials/bibs.guides/pulp.mar).

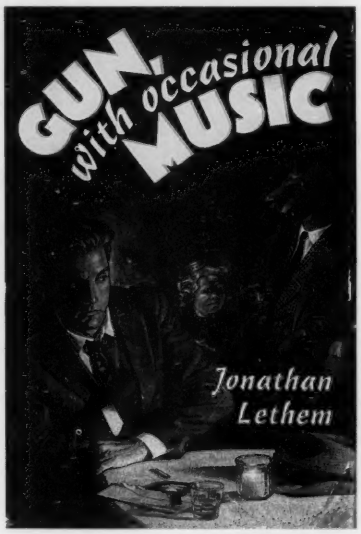
**World Wide Web**

The Library's World Wide Web pages are continuously being updated and expanded. One of the ways this popular site is growing is through the addition of descriptions of specific collections, including those related to science fiction. Information about the Pulp Fiction Collection (http://lcweb.loc.gov/spcoll/191.html) and the Comic Book Collection (http://lcweb.loc.gov/spcoll/049.html) can be found under those pages devoted to the Library of Congress Special Collections. As the Library's site grows, more resources devoted to science fiction will surely be added.

*—Colleen R.C. Stumbaugh*

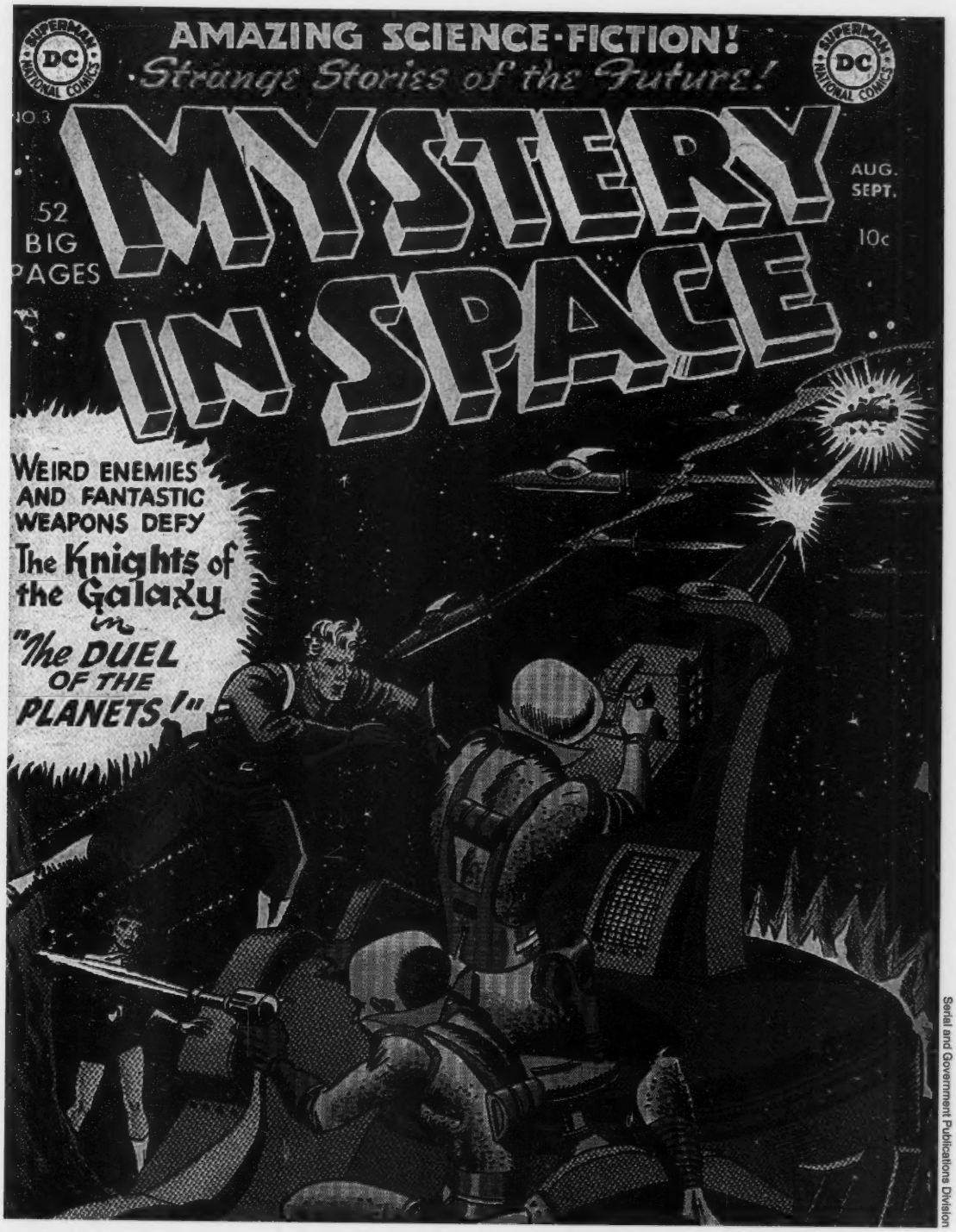
there was money to be made from science fiction, quickly adopted a field that had once only held their sporadic interest. Doubleday was among the first publishers to add a separate science fiction line with the release of Isaac Asimov's *Pebble in the Sky* (1950). However, science fiction book publishing did not really take off until 1952, when both Ace and Ballantine introduced their mass-market paperback lines.

The resulting explosion of mass-market (or pulp) paperback publishing caused major difficulties for numerous library collections including those of the Library of Congress. Because these publications used cheap paper (it began deteriorating soon after publication) and because the overall publishing quality was so low (these books could not be easily bound, which is a requirement for addition to the permanent collections),

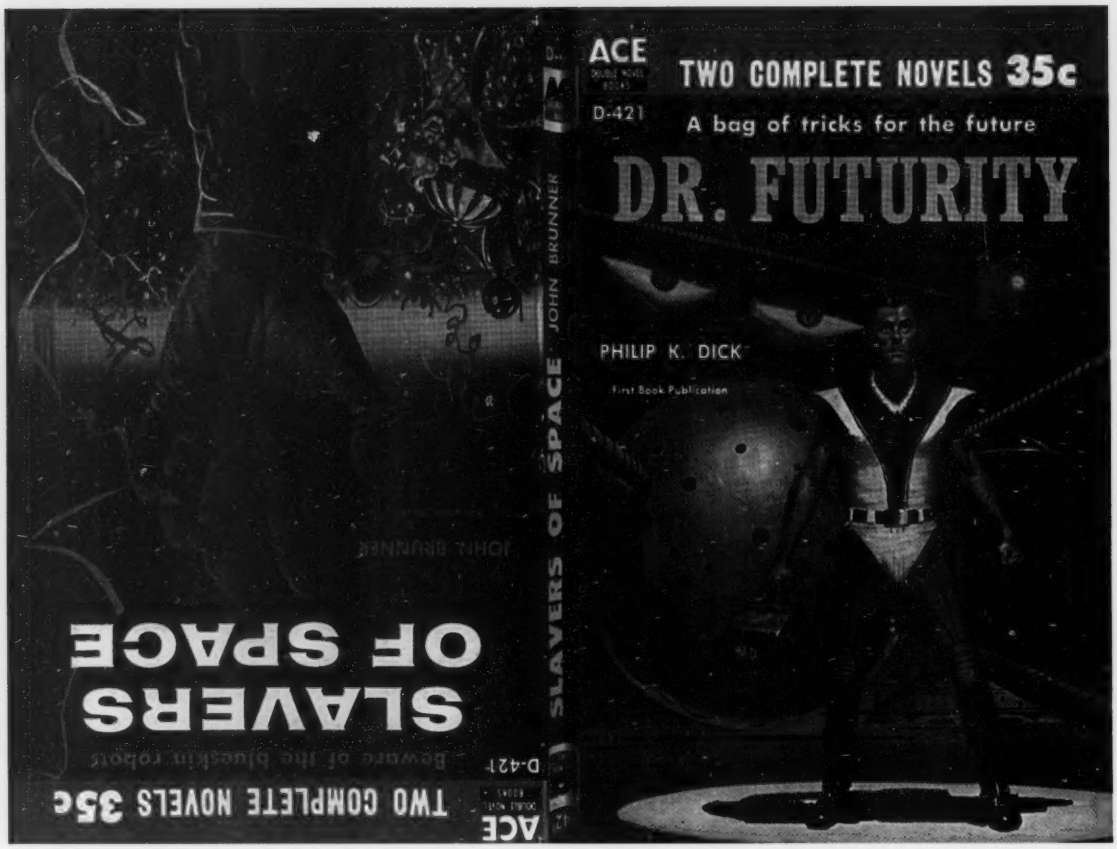



General Collections

While published in 1994, the cover of Jonathan Lethem's award-winning *Gun, with Occasional Music* pays tribute to science fiction's pulp magazine roots; chock full of super heroes and super villains, comic books such as *Mystery in Space* (opposite) attracted newer and younger readers to the genre of science fiction.




Serial and Government Publications Division




Copyright Paperback Collection, Rare Book and Special Collections Division

Ace Doubles, one of the most popular lines of mass-market science fiction novels, presented two complete novels back-to-back for the price of one.

the Library determined that these books were ephemeral in nature and would not be collected. The unfortunate result of this premature decision was a significant gap in the Library's science fiction collections, as many important novels in the genre have never seen hardcover publication.

The Rare Book Division took its first important step toward filling this gap when it acquired the Dell Paperback Collection (about 6,500 items) in 1976. Realizing that mass-market paperbacks provided a unique documentary record of American popular publishing and reading trends, Lolita Silva of the Collections Policy Office recommended that a Copyright Paperback Collection be established to complement the Dell Collection. Since 1976, this collection has grown to more than 70,000 items and spans a variety of other genres in addition to science fiction. Copyright materials from 1960 to 1976, currently in storage, will be reviewed for inclusion in the Library's collections to fill gaps.

By 1990 the Library realized that its science fiction collections had grown so vast and diverse that some degree of overall coordination was needed. As a result, the Collections Policy Office appointed Joseph Mayhew as the Library's first recommending officer for science fiction that same year. Mr. Mayhew, a well-known science fiction buff who has been nominated twice for the field's prestigious Hugo [Gernsback] Award for his cartoons, set about to systematize and rationalize the Library's holdings in the field by working on the first drafts of a collections policy statement.

After he retired, Eric A. Johnson was appointed the Library's second recommending officer for science fiction in early 1994. With the help of a newly appointed Science Fiction Policy Working Group (a team comprised of Library staff members Colleen R.C. Stumbaugh, Sinya B. Schaeffer, Chris Callahan, Hartley Walsh, Evelyn Timberlake, Winton Matthews, Michelle Cadoree and Georgia Higley assisted by Peter Bridge), Mr. Johnson finished drafting the Library's Collections Policy Statement for Fantasy & Science

## Recommended Reading

A growing number of science-fictional experiments conducted by mainstream writers (such as George Orwell's *1984*, Aldous Huxley's *Brave New World*, Anthony Burgess's *A Clockwork Orange*, Evgenii Zamiatin's *We*, Karel Capek's *R.U.R.*, Margaret Atwood's *The Handmaid's Tale*, Russell Hoban's *Riddley Walker*, Kingsley Amis's *The Alteration* and several novels by Kurt Vonnegut and Doris Lessing) have won acceptance as modern literary classics. Unfortunately, many great works written within the science fiction genre itself are almost unknown outside of the field. As readers may have heard of such science fiction "giants" as Isaac Asimov, Ray Bradbury, Arthur C. Clarke, Robert Heinlein and Frank Herbert, the following list contains a baker's dozen of science fiction classics written by some of the field's most outstanding other authors:

Bester, Alfred. *The Demolished Man*

Butler, Octavia E. *Parable of the Sower*

Dick, Philip K. *A Scanner Darkly*

Disch, Thomas M. *Camp Concentration*

Gibson, William. *Neuromancer*

Haldeman, Joe. *The Forever War*

Le Guin, Ursula K. *The Left Hand of Darkness*

McIntyre, Vonda N. *Dreamsnake*

Miller Jr., Walter M. *A Canticle for Leibowitz*

Stephenson, Neal. *Snowcrash*

Sturgeon, Theodore. *More than Human*

Tepper, Sherri S. *Grass*

Tiptree Jr., James. *Brightness Falls from the Air*

For those interested in reading beyond this limited list, John Clute's recent *Science Fiction: The Illustrated Encyclopedia* can be used as an excellent readers' guide. Basic resources such as Neil Barron's *Anatomy of Wonder*, and John Clute and Peter Nicholl's *Encyclopedia of Science Fiction* should also be part of any science fiction reference collection.

—*Eric A. Johnson*

Fiction. The Library officially adopted this document in June 1995.

This new Collections Policy Statement provides a template for collecting science fiction and its related genres of fantasy and horror. While this statement defines what the Library will and will not acquire in the field, it also provides guidance in identifying current gaps in the collections and ways to fill them. The huge task of preparing a *desiderata* list of items not presently in the collection has become somewhat easier since Ms. Stumbaugh was appointed the Library's alternate recommending officer for fantasy and science fiction in 1996.

As the fascination with science fiction has become a worldwide phenomenon, other recent acquisition efforts have concentrated on improving the Library's collections of foreign science fiction. Although America may dominate the world market in the genre, more and more works of science fiction are being created in other countries and in languages other than English. In order to acquire this material, the Library has established numerous exchange arrangements with science fiction organizations and groups in Australia, Canada (including sources of French-language material produced in Quebec), the Czech Republic, England, France, Germany, Poland, Romania, Russia, South Africa and Ukraine to list just a few. As a result, the Exchange and Gift Division is now the major source of acquisitions for those science fiction materials that cannot be acquired through the mandatory deposit provisions of the Copyright Law.

The Library's general collections of books and bound serials are home to the single greatest number of genre-related items. As the general collections number more than 10 million volumes (there are more than 25 million bound volumes throughout the Library), it is almost impossible to estimate exactly how many of these items would be considered works of science fiction. This is especially true because definitions of the genre vary so widely (writer and editor Damon Knight is fa-

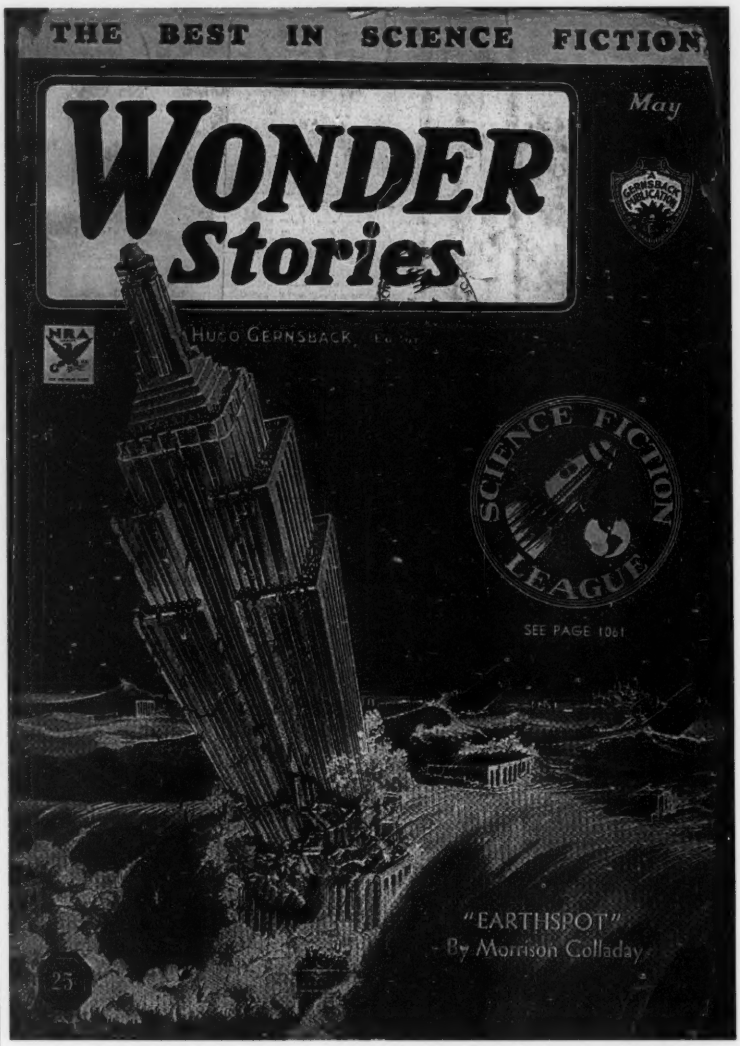
General Collections

Small presses such as Mark V. Ziesing Books help keep science fiction vibrant by publishing hardcover editions of paperback originals.

mous for his definition: "science fiction is whatever we point to when we say it").

In any event, original works of science fiction — whether written in English or another language — are treated in much the same way as other literature. After processing, hardcover books are added to the collections "as is" while trade paperbacks and serials must first be bound. The books are maintained on the shelves according to the unique numbers assigned to them by the LC Classification System. Each fiction writer is usually assigned a distinct control number based upon his or her name. As a result, science fiction authors are interspersed among authors of mainstream and other genre fiction. Unlike curators of specialized science fiction collections in other libraries where all genre books are housed together, the library's general collections do not attempt to preserve dust jackets for their cover art nor do they contain multiple editions of each work in order to keep track of every possible variation in text or presentation.

Current unbound issues of serials in the genre can be found in the Serial and Government Publications Division (those in major European languages other than English are in the custody of the European Division). The division is also home to another key genre collection. Today, the Comic Book Collection contains approximately 100,000 pieces and it continues growing at the rate of 300 items a month thanks to Copyright deposits. Among the nearly 5,000 titles in the collection are the first issues of the science fiction classics *Captain Marvel, Wonder Woman, Planet Stories* and *Adventures into the Unknown* (access to these titles is restricted, because of their fragility). The division's reading room has color microfiche copies of some important early issues of *Batman, Superman, Adventure Comics* and other titles. While most of these comic books are in English, the collection also contains a few foreign language titles, primarily French and German.

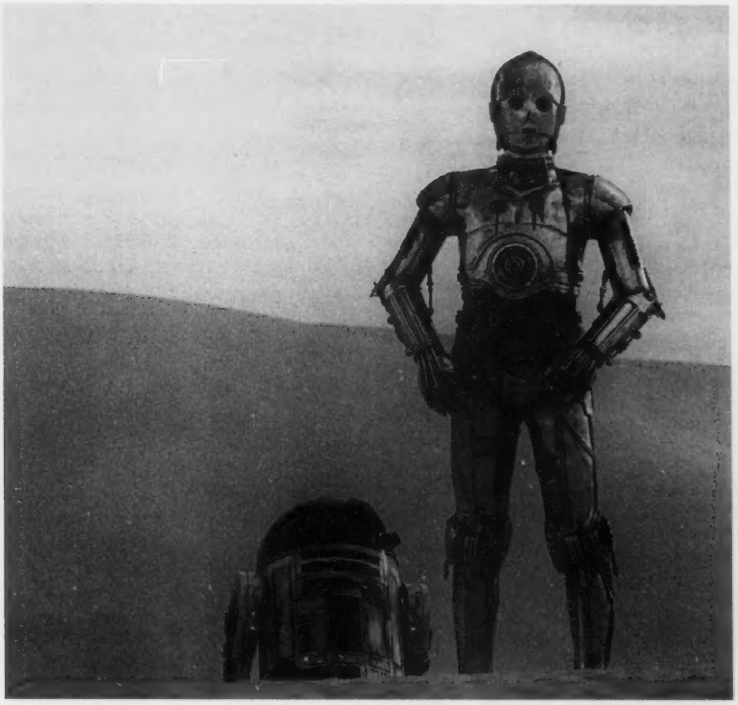



Pulp Fiction Collection, Serial and Government Publications Division

In addition to founding *Amazing Stories*, Hugo Gernsback went on to edit a number of different science fiction magazines including *Wonder Stories*.

The Motion Picture, Broadcasting and Recorded Sound Division's collections are also particularly strong in Americana. However, a growing number of foreign films are available in the collection, such as Fritz Lang's "Metropolis" (Germany—1926) and Andrei Tarkovskii's "Stalker" (Russia—1979). The division contains most of the major works of French film pioneer Georges Méliès, including the earliest science fiction film ever made: "A Trip to the Moon" (1902).

In addition to its outstanding collections of science fiction film and videos, the division has significant collections of genre sound recordings. For example, there are recorded radio broadcasts from the 1930s and 1940s, including such popular shows as "Buck



Motion Picture, Broadcasting, and Recorded Sound Division

*Star Wars* was one of the first science fiction film blockbusters.

Rogers in the 25th Century," "Dimension X," "The Fifth Horseman" and "X Minus One." The sound collections also include the original 1939 CBS broadcast by Orson Welles and the Mercury Theater of H.G. Wells's "War of the Worlds" — famous for causing widespread panic. More recent broadcasts such as "The Hitchhiker's Guide to the Galaxy" are also important parts of the collection as are National Public Radio interviews with science fiction authors and a growing number of books on tape.

Beyond the large science fiction collections mentioned above, the Library has a number of other genre-related material scattered throughout its nonbook collections. The Geography and Map Division contains maps of imaginary lands such as J.R.R. Tolkien's Middle Earth and L. Frank Baum's Oz. Other relevant items can be found in the Music Division (e.g., the Franz Waxman Collection contains the original score for "The Bride of Frankenstein"), the Manuscript Division (e.g., the Val Lewton Papers documenting work done on "The Cat People" and other genre films for RKO in the 1940s), as well as in the Poster Collection of the Prints and Photographs Division (e.g., numerous original movie posters related to science fiction films).

To complement its significant collections, the Library regularly sponsors other science fiction-related activities. One of Joseph Mayhew's many accomplishments as recommending officer for science fiction was to bring David Hartwell (one of the most important editors in the field) to speak at the Library in 1993. With the support of the Library of Congress Professional Association, talks on science fiction have now become a regular monthly event. The What IF ...? Science Fiction & Fantasy Information Forum meets on the second Wednesday of each month.

The Information Forum has hosted numerous writers in the field, including Nancy Kress, Charles Sheffield, Hal Clement, Doug Beason, S.N. Lewitt, Susan Schwartz, Roger MacBride Allen, Paula Volsky, Aleta Jackson and Eric Kotani (Yoji Kondo). Other featured speakers such as Alexis Gilliland, Tom Schaad, Camille Bacon-Smith, Robert Kennedy, Peggy Rae Pavlat and Marty Gear have talked about a variety of topics including science fiction scholarship, preserving the history of science fiction's increasing popularity and media science fiction. Some of the forum's most popular programs have been "Star Trek"-related, such as one given by Marc Okrand, the linguist who developed the Klingon language.

In 1996, science fiction and science fact continue to overlap in exciting ways as shown by this summer's speculation that life might have once existed on Mars. As the nation's interest in the genre continues to grow, science fiction's sense of wonder can be heard in a variety of diverse American voices ranging from Speaker of the House Newt Gingrich (co-author of *1945*) and Larry Niven (co-author of *The Mote in God's Eye* and *The Gripping Hand)* to Samuel R. Delany *(Babel 17, Triton and Dhalgren)* and Rachel Pollack *(Temporary Agency, Godmother Night* and *Unquenchable Fire)*. The Library will continue its efforts to both improve and expand its vast science fiction collections to document America's fascination with the future.

*Eric A. Johnson (eaj@loc.lov) and Colleen R.C. Stumbaugh (cstu@loc.gov) are available to help potential researchers navigate the Library's science fiction collections.*
*Special thanks are due to Alice Birney, Clark Evans, Cooper Graham, Georgia Higley, Martha Hopkins, Edwin Matthias, Elena Millie, Joseph Puccio and Wayne Shirley, who provided information used in preparing this article.*

*For more information about the What IF ...? Science Fiction & Fantasy Information Forum contact Sinya B. Schaeffer (schaeffe@mail.loc.gov).*

# Crossing Boundaries of Science and Art:
## *St. John's College and the Library Host Map Exhibit*

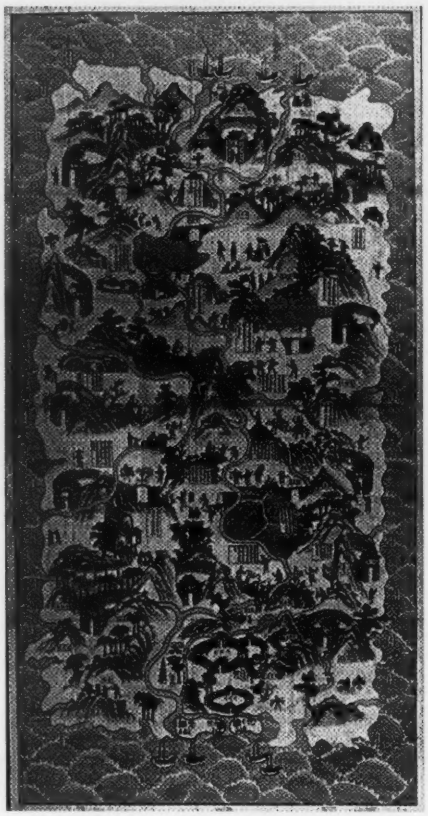
With a map, wrote the author of the ancient Chinese classic *Daode jing*, one might "know the whole world without leaving one's door."

The world thus seen, however, will vary depending on when, where and how the map was made. These differences in technique, technology and, ultimately, worldview, are the subject of "Space and Place: Mapmaking East and West." The exhibition in the corridors of the Geography and Map Division probes the differences between the quantitative and objective nature of Western cartography and the holistic quality of Oriental map-making. In so doing, it also explores the dual nature of maps, which cross the imaginary boundary between science and art.

Developed by the Mitchell Art Gallery of St. John's College using the collections of the Library of Congress's Geography and Map Division, the exhibition profiles more than 400 years of European and Chinese cartography. It offers nearly 50 items, including maps, atlases and related carto-bibliographic information. All of the Chinese maps were drawn from the Library's extensive Oriental map collection. The Western maps in the exhibition also include pieces donated from the private collection of Drs. Leonard and Juliet Rothman of Annapolis, Md.

One of the most impressive Chinese examples is a 19th century scrolled work almost 20 feet long. Gems from the West include an intact 1613 edition of the famous Mercator-Hondius atlas and a global projection created by Laurent Fries in 1522, at the very brink of a technical revolution that radically transformed European cartography.

Renaissance map-makers, such as Mercator and Ortelius, benefited from the rediscovery of mathematical cartography, as developed by Ptolemy of Alexandria (ca. A.D. 167). In Ptolemy's world map projection of the earth, the locations, which are plotted on lines of longitude and parallels of latitude, become geometrical points on a spherical surface. The world thus portrayed is a mathematical abstraction. Nuances of locality and landscape are sacrificed to achieve accuracy and consistency of result. While many of the Western maps feature decorative artwork, the goal of Western cartographers since the 16th century has been to portray a scientific and objective reality capable of being measured and known.



Geography and Map Division

Map of Hainan Island, China, 19th century

The Chinese maps, by contrast, are governed by the effects of place, not the rule of mathematics. Owing more to art than science, pictorial renderings, or "chorographs," such as "Map of Hainan Island," a 19th century ink and color manuscript, display an almost fanciful interpretation of physical reality. Vividly detailed, this finely textured piece suggests an intimacy absent from European maps after 1600. It seems to portray life not as it is, but as the author wishes it to appear.

Although Jesuit missionaries had carried mathematical cartography to the Orient by the late 1500s, the Chinese aesthetic flourished until the close of the last century. After that time, according to Professor Cordell D.K. Yee, the exhibit director, the tradition declined rapidly, and has now all but vanished.

The ascendancy of science in modern map-making is illustrated by two satellite images produced from remote sensors and computer digitization. One map, created by the Earth Observation Satellite Co. (EOSAT), of Lanham, Md., depicts four views of Hong Kong rendered in various spectral-band combinations. Another, produced by a team of Chinese researchers using American technology, is a patchworked cartographic quilt of entire China.

"Space & Place: Mapmaking East and West" can be viewed outside the Geography and Map Division reading room though Nov. 11. An exhibition catalog, containing reproductions of all the featured items, including eight full-color plates, a monograph by Professor Yee and an extended bibliography, is available through the Library of Congress Sales Shop and the Mitchell Art Gallery.

*—John Martin*

*John Martin is a copyright examiner in the Copyright Office.*

# 'An Emblem of Good Will':
## *Polish First Lady Views Testimonials of Gratitude*

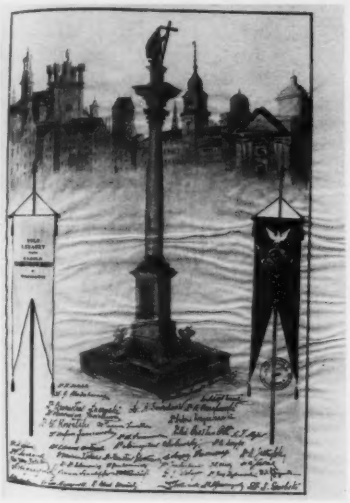
On Aug. 23 a small group of Polish visitors gathered around a display table in the Jefferson Building's Members' Room. They were captivated by old volumes bound in leather that were spread out before them. One of these guests was Jolanta Kwasniewska, the first lady of Poland. She was inspecting the signatures of schoolchildren from her native district and pointed out that these individuals might now be grandparents.

Meanwhile, Jerzy Kozminski, the Polish ambassador to the United States, was examining drawings in a companion volume. He marveled at a beautifully executed watercolor of a peasant woman from the Hutsul region by artist Wladyslaw Jarocki, a colorist who devoted his talent chiefly to the representation of Polish peasant life and customs. Ambassador Kozminski commented that not even the leading art experts would know of the drawing's existence.

These visitors were examining three volumes from a set of 111 presented to President Calvin Coolidge on Oct. 14, 1926, as a testimonial of the gratitude and friendship of the Polish people for the United States on the 150th anniversary of American independence. This extraordinary collection is composed of sheets bearing an estimated 5.5 million signatures of Polish citizens as well as drawings by Polish artists, decorative bindings, official seals, photographs and calligraphy.

This monumental undertaking was initiated in February 1926 by the American Polish Chamber of Commerce and Industry in Poland and the Polish American Society. These two organizations, founded in 1919 by Ignacy Paderewski, invited various government departments, the municipality of Warsaw and other important institutions and associations to appoint delegates to a national Sesquicentennial Committee of Poland. The inspiration for this unusual gift was the Polish custom, popular among schoolchildren, of presenting a classmate or teacher with an album *(Ksiega Pamiatkowa)* inscribed by each child with good wishes, drawings, a favorite poem or merely a signature in commemoration of some special occasion. As organized by Polish American leaders and executed in part by leading Polish artists, this *Ksiega Pamiatkowa* became a masterly work of art.

Jim Higgins



Charles Reigle

Polish Ambassador Jerzy Kozminski, Jolanta Kwasniewska, the first lady of Poland, Dr. Billington, Zbigniew Kantorosinski and Irena Kozminska, wife of the Polish ambassador, inspect signatures from one of the volumes; (left) sheet from one of the volumes bearing the signatures of members of Warsaw's Physicians Association.

Because a presidential library system was not created until after Coolidge's administration, all the volumes were transferred that same year to the Library of Congress, where they were housed in the Manuscript Division and briefly exhibited by presidential order. Sometime later, they were placed in the Library's storage area in Landover, Md., and largely overlooked by all but library staff. They were returned to the Madison Building in August 1996 as part of a continuing arrearage reduction project.

The signatures in these volumes

range from those of the president of the republic, the cardinal archbishop of Warsaw and national and regional government officials, to university, elementary and secondary school students. During the eight months it took to complete the project, Marshal Jozef Pilsudski, Polish statesman and hero of the Russo-Polish War of 1920, rode into Warsaw, disbanded the fractious parliament and established a new government. Ignacy Moscicki, the man he put in power, signed as president; Pilsudski, signed as minister of national defense.

Beginning in the last half of Volume II and running through Volume CIX, the signatures of students and faculty from Polish schools appear. The major universities and professional schools, about 1,000 secondary schools and some 20,000 elementary schools are represented. Many of the signatures were collected at celebrations held throughout Poland on July 4, 1926, to mark the anniversary of American independence. The signatures in all volumes taken together represent more than one-sixth of the Polish population in that year.

Volume II is of special interest. It contains the signatures of officials from the 16 Polish provinces that existed at that time as well as the staff of the Polish Commission General in the Free City of Danzig (Gdansk). The cover sheets for each province were designed and executed by leading Polish painters and graphic artists. The volume contains exquisite samples of the work of Ferdynand Ruszczyc, Wladyslaw Skoczylas, Ludomir Slendzinski, Zofia Stryjenska and Leon Wyczolkowski.

Charles Reigle

The 111 volumes presented to the United States on its sesquicentennial by the Polish government

Because the 1920s were a major turning point in Polish art, the drawings are of historic interest. The restoration of Polish independence at the end of World War I prompted the country's artists to experiment with different art movements to develop an individual "Polish" style. Many of the designs show a striking and unique combination of symbolism, impressionism or art deco with Polish folk art.

An Oct. 15, 1926, article in *The New York Times* described the volumes as an "emblem of good will" between Poland and the United States. They were undoubtedly inspired by Poland's admiration for American democratic institutions, which, according to the inscription in Volume I, had become "the guiding stars for all modern democracies." Moreover, America's victory in World War I and its determination to establish an independent Polish state as a condition for peace in Europe allowed Poland, after 123 years of partition, to again take its place among the free nations of the world.

*—Zbigniew Kantorosinski*

*Zbigniew Kantorosinski is an acquisitions librarian in the Order Division.*

## Great Books

*Cont'd from page 336*

lowed by an excerpt from the film. The presenters, in addition to Joseph Heller, were: Walter Cronkite *(The Prince)*, actress Zoe Caldwell *(Native Son)*, Senate Majority Leader Trent Lott (R-Miss.) *(The Republic)*, and Associate Supreme Court Justice Ruth Bader Ginsburg *(Moby-Dick)*.

The evening ended, appropriately enough, with an *Alice in Wonderland* "Madhatter Tea Party, Coffee and Dessert" in the Great Hall.

*—John Y. Cole*

*John Cole is director of the Center for the Book.*

## Jules Feiffer Exhibit Opens

"Jules Feiffer: Cartoons and Manuscripts," an exhibition of 75 cartoon drawings, manuscripts, posters and illustrations, opens in the Madison Foyer, first floor of the Madison Building. It chronicles Feiffer's early development as a cartoonist and features a large selection of cartoons drawn for the *Village Voice* between 1956 and 1996. Manuscripts related to his award-winning scripts for plays and films, as well as illustrations from several recent books for children, will also be on view. The exhibition, which is supported by the Caroline and Erwin Swann Memorial Fund for Caricature and Cartoon, will remain on view through Jan. 31, 1997.

# News from the Center for the Book:
## *Jules Feiffer to Speak at the Library on Oct. 18*

Cartoonist, playwright, screenwriter and novelist Jules Feiffer will present an illustrated talk at the Library on Friday, Oct. 18, at 7 p.m.

Sponsored by the Center for the Book in cooperation with the Library's Prints and Photographs Division, the presentations will take place in the Montpelier Room on the sixth floor of the Library's James Madison Memorial Building. The program is free and open to the public.

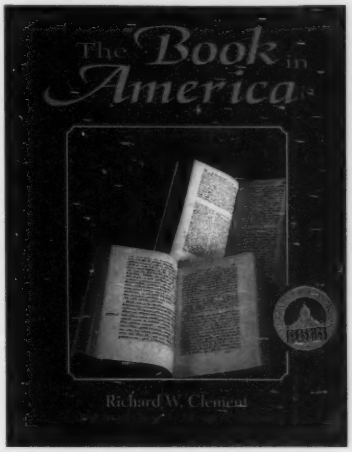
Mr. Feiffer's talk and an exhibition of his works in the Madison Foyer, Oct. 19-Jan. 31, mark the acquisition of his personal papers by the Library and celebrate the creative achievements of his long and distinguished career. The exhibition and the Jules Feiffer Collection will be featured in a future issue of the LC *Information Bulletin*.

Jules Feiffer

□ **Nicholas Basbanes to Speak at LC on Oct. 23.** Nicholas A. Basbanes, author of *A Gentle Madness: Bibliophiles, Bibiomanes and the Eternal Passion for Books* (Holt, 1995), will speak at the Library at 6 p.m. on Wednesday, Oct. 23. His presentation, part of the Center for the Book's "Books & Beyond" series, will take place in the Mumford Room on the sixth floor of the Library's Madison Building. Mr. Basbanes will discuss his research and the writing of *A Gentle Madness* and describe a second volume about book collecting that he is now writing.

"We're pleased to present Nicholas Basbanes and a talk about book collecting and book collectors," said Center for the Book Director John Y. Cole. "The last Center for the Book program on this topic was a 1983 talk by William P. Barlow Jr., titled "Book Collecting: Personal Rewards and Public Benefits."

*A Gentle Madness* was a finalist for the National Book Critics Circle Award in nonfiction. Now in its fifth printing, the book has been named an alternate selection of the Book-of-the-Month Club, the Quality Paperback Club and the Readers Subscription Book Club. Nicholas Basbanes has been a professional journalist for more than 30 years and has written articles, essays and reviews for numerous newspapers, journals and periodicals. The former book review editor of the *Sunday Telegram* in Worcester, Mass., he now writes a literary column that appears in 25 newspapers throughout the country. He also is a frequent commentator on "The Book Guys," a national book call-in show heard coast-to-coast on National Public Radio.



Nicholas Basbanes




□ ***The Book in America* Published.** In cooperation with the Library of Congress, Fulcrum Publishing has published *The Book in America, with Images from the Library of Congress*, by Richard W. Clement. Featuring 24 color and 94 black-and-white illustrations from the Library's rare and often unique book and special collections, *The Book in America* brings to life the story of the book in America from 1638 to today. The foreword is by Dr. Billington. John Cole wrote the afterword.

Author Richard W. Clement is a librarian at the Kenneth Spencer Research Library at the University of Kansas in Lawrence, where he also is a professor of English and proprietor of the Hole and Corner Press.

*The Book in America* is the ninth in Ful-

crum Publishing's Library of Congress Classics series, which explores American and world culture through the Library's incomparable collections. Divided chronologically into five chapters ("Colonial Book Production," "Publishing in the New Nation," "The Rise of the Great Houses," "Industrialization and Expansion," "The Book in Twentieth Century America"), it also includes thematic sections on "Libraries in America," "Reading in America" and "Books at War." It includes a list for further reading, the Library of Congress negative numbers or item call numbers for the illustrations and a detailed index.

A 150-page volume, *The Book in America, with Images from the Library of Congress*, is available for $39.95 in bookstores throughout America. It also may be purchased in the Library of Congress Sales Shop. For information call (202) 707-0201.

□ **SHARP 1996 at AAS.** Two hundred eighty participants registered for the fourth annual conference of the Society for the History of Authorship, Reading & Publishing (SHARP), which was held on July 18-21 at the American Antiquarian Society (AAS) in Worcester, Mass. The attendance, reflecting the continuing growth of interest in book history, well surpassed the old record of 200 attendees at the 1994 conference at the Library of Congress, which was hosted by the Center for the Book (see LC *Information Bulletin*, Sept. 19, 1994.)

More than 100 papers were presented at the meeting, many of them by graduate students and young scholars. Many of the 42 panel sessions were chaired by experienced scholars and librarians. Robert A. Gross of the College of William and Mary and chairman of the AAS Program in the History of the Book in American Culture, presented the keynote address, titled "Reading Books, Reading Culture." The concluding session was a roundtable discussion on "Literary Criticism, Literary Theory and the History of the Book."

The Library of Congress was represented by Rosemary Plakas of the Rare Book and Special Collections Division; Mary Elder, also of the Rare Book Division, who chaired a panel on "The Implications of Alphabets and Movable Type;" Gayle T. Harris, Copyright Office, who chaired a panel on "Plays and Films, Novels and Novelizations;" and John Y. Cole of the Center for the Book, who chaired a panel on "North American Library History" and served on the conference program committee.

Prior to the opening of the conference and following up on an initial meeting at the Library last September (see LC *Information Bulletin*, Oct. 16, 1995), Dr. Cole convened a meeting of representatives of book history centers throughout the English-speaking world. Nineteen people attended. Participants explored prospects for fund-raising, creating lectureships, launching and sustaining graduate and undergraduate courses in print culture, a projected multivolume history of libraries and culture in the United States and publishing a concise introduction to book history aimed at students and general readers.

The group will meet again at the fifth SHARP annual meeting, which will be held in England at the University of Cambridge on July 4-7, 1997. SHARP welcomes proposals for papers at the 1997 conference. The deadline for receipt of proposals is Nov. 20, 1996. Papers can deal with any aspect of the creation, diffusion or reception of print in any historical period. Proposals (one page maximum per paper) for either individual papers (20 minutes in length) or full panels (comprising a chair and three papers) may be submitted. They should be sent to James Raven, SHARP Conference Programme Committee, 51 Sherlock Close, Cambridge CB3 OHP, United Kingdom. All presenters must be or become members of SHARP. For membership information, contact Linda Connors, Drew University Library, Madison, NJ 07940.

□ **History of Publishing at LC.** Center for the Book Director John Y. Cole is the author of "Publishing at the Library of Congress: A Brief History," which appeared in the Summer 1996 issue of *Publishing Research Quarterly* (vol. 12, no. 2.) The article summarizes publishing and its role at the Library of Congress from an eight-page booklist published in 1801 to the cooperative private-public programs and the electronic products of the mid-1990s.

## Country Studies Issued

The Library's Federal Research Division has issued the latest volume in a series of country studies published under an agreement with the U.S. Department of the Army: *Estonia, Latvia and Lithuania: Country Studies*, edited by Walter R. Iwaskiw.

The series consists of 109 titles and covers approximately 140 sovereign states and 15 dependencies. A typical book in the series, intended as an introduction to an individual country, contains five chapters describing and analyzing its history, society, economy, government and politics, and national security. Books encompassing two or more countries, or an entire region, cover the same subject in a more condensed form. All books in the series are hardbound and contain maps, charts, photographs, tables, chapter bibliographies, a glossary and an index.

A list of books in print in the series is available from the Country Studies Program, Federal Research Division, Library of Congress, Washington, DC 20540-4840.

To purchase the books, write to the Superintendent of Documents, U.S. Government Printing Office, Washington, DC 20402. Titles and stock numbers must be cited when ordering (Estonia, Latvia, and Lithuania - $23, 008-020-01400-1). Include check or money order payable to the Superintendent of Documents. Country studies can also be purchased through the Sales Shop, Library of Congress, Washington, DC 20540-4985.

# 'A Communal Poet and a Good Citizen':
## *1996 Bobbitt Poetry Prize Awarded to Kenneth Koch*

The 1996 Rebekah Johnson Bobbitt National Prize for Poetry will be awarded to Kenneth Koch on Thursday evening, Oct. 31 (not Oct. 30 as was previously announced), at 8 p.m. in the Mumford Room, sixth floor, James Madison Memorial Building, 101 Independence Ave. S.E. This year's prize, the fourth to be given, was awarded to Mr. Koch for his book *One Train*, published in 1994 by Alfred A. Knopf Inc. A public reception honoring Mr. Koch will follow his reading.

The biennial $10,000 prize, a privately funded poetry prize given on behalf of the nation, recognizes the most distinguished book of poetry written by an American and published during the preceding two years. The prize is donated by the family of the late Mrs. Bobbitt of Austin, Texas, in her memory, and established at the Library of Congress. She was President Lyndon B. Johnson's sister. While a graduate student in Washington, D.C., during the 1930s, Rebekah Johnson met college student O. P. Bobbitt when they both worked in the cataloging department of the Library of Congress. They married and returned to Texas.

Kenneth Koch lives in New York City and teaches at Columbia University. In addition to *One Train*, Mr. Koch's collections of poetry include *Seasons on Earth* (1987), *On the Edge* (1986), *Days and Nights* (1982), *The Burning Mystery of Anna in 1951* (1979), *The Art of Love* (1975), *The Pleasures of Peace* (1969), *When the Sun Tries to Go On* (1969), and *Thank You and Other Poems* (1962). His short plays, many of them produced off- and off-off-Broadway, are collected in *One Thousand Avant-Garde Plays* (1988) and *A Change of Hearts* (1973). He is also the author of a novel, *The Red Robins* (1975), and a collection of short stories, *Hotel Lambosa* (1993), as well as works on teaching children about poetry, including *Rose, Where Did You Get That Red?: Teaching Great Poetry to Children* (1973) and *Wishes, Lies and Dreams: Teaching Children to Write Poetry* (1970).

Mr. Koch earned his A.B. degree from Harvard University in 1948, and his M.A. and Ph.D. degrees in 1953 and 1959 from Columbia University. His other awards and honors include the Award of Merit from the American Academy of Arts and Letters (1987), the Fund for Poetry's Contribution to Poetry award (1992), and the Distinguished Work Award from the Merrill Foundation (1992). He has also been a Fulbright Fellow and a Guggenheim Fellow.

The winner of the 1996 Bobbitt Prize was chosen by a three-member jury appointed in May by a selection committee composed of the Librarian of Congress, the Poet Laureate Consultant in Poetry, a publisher named by the Academy of American Poets, and a literary critic nominated by the Bobbitt family. The jury for this year's prize was Eavan Boland, Robert Creeley, and A. Walton Litz.

The jury described Kenneth Koch as "a man with a distinguished record and with a distinguished book," "a communal poet and a good citizen." His Bobbitt Prize-winning book, *One Train*, displays "a poignant wit" and is consistent in its tone, with a unity often sought but not always achieved by poets in their collected work.

The poetry and literature reading series at the Library of Congress is the oldest in the Washington area, and one of the oldest in the United States. This annual series of public poetry and fiction readings, lectures, symposia and occasional dramatic performances began in the 1940s and has been almost exclusively supported since 1951 by a gift from the late Gertrude Clarke Whittall, who wanted to bring the enjoyment and appreciation of good literature to a larger audience.

The Poetry and Literature Center, which administers the series, is also the home of the Poet Laureate Consultant in Poetry, a position that has existed since 1936, when the late philanthropist Archer M. Huntington endowed the Chair of Poetry at the Library of Congress. Since then, many of the nation's most eminent poets have served as Consultant in Poetry to the Library of Congress and, after the passage of Public Law 99-194 in 1985, as Poet Laureate Consultant in Poetry. The Poet Laureate suggests authors to read in the literary series, plans other special literary events during the reading season, and usually introduces the programs.

## *Rare Jazz Film Series*

On Oct. 17, jazz legend Ella Fitzgerald is featured in the first of a free series of rarely seen jazz films and videos that will be shown through Dec. 19 in the Mary Pickford Theater. The series will showcase all styles of jazz, from Louis Armstrong and Bix Beiderbecke to John Coltrane and Don Cherry, and the individual programs will be hosted by some of the nation's top musicians, scholars and critics. The 7 p.m. event will be introduced by Rep. John Conyers of Michigan and Keter Betts, who was Ella Fitzgerald's bassist for more than 20 years. Admission to the films in the Pickford Theater, third floor of the Madison Building, is free, but telephone reservations are required. Call (202) 707-5677 during business hours (Monday-Friday, 9 a.m. to 4:30 p.m.).

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